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**Scholarship, Research, and Creative Work at Bryn Mawr**  
**College**

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Mirabile Dictu: The Bryn Mawr College Library  
Newsletter

Bryn Mawr College Publications, Special  
Collections, Digitized Books

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2016

# Mirabile Dictu: the Bryn Mawr College Library Newsletter 19 (2016)

Bryn Mawr College Library

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# Mirabile Dictu

The Bryn Mawr College Library Newsletter



*Kris Graves, Ayesha, from series The Testament Project, 2016. Courtesy of the artist*

***Fall, 2016***

***Issue 19***

# Mirabile Dictu

## The Bryn Mawr College Library Newsletter

### Calendar

#### ***Kris Graves: The Testament Project***

September 21 – December 18, 2016

Hours: 11 am – 4:30 pm daily

Class of 1912 Rare Book Room, Canaday Library

September 21, 2016:

Visual Culture Colloquium artist's lecture at 12:30 pm.

Thomas 224

Opening reception at 5 pm. Class of 1912 Rare Book Room, Canaday Library

#### ***To Increase Your Delight: Books from the Ellery Yale Wood Collection***

September 16 – December 22, 2016

Open regular Library hours

Eva Jane Romaine Coombe '52 Special Collections Suite  
Gallery, Second Floor, Canaday Library

#### ***The Tale of Genji: A Japanese Classic Told through the Collections of Bryn Mawr College***

January 25 – March 5, 2017

Hours: 11 am – 4:30 pm daily

Class of 1912 Rare Book Room, Canaday Library

Conservator's lecture, February 6, 2017

### Friends of the Library Board Members 2016 – 2017

Teresa Wallace '79, President

Alexa Aldridge '57

Judith L. Bardes '53

Sandra Berwind MA '61, PhD '68

Michèle C. Cone '51

Razelle Frankl, PhD '84

Margaretta Frederick, PhD '96

Dale Kinney

Margery Peterson Lee '51

Elisa Tractman Lewis, MA '95

Maxine Lewis '58

Joanna Semel Rose '52

Steven D. Rothman

Barbara Teichert '75

Jane Miller Unkefer '55

Trina Vaux

#### ***"Exhibiting Africa: Art, Artifacts and New Articulations" class exhibition***

January 25 – March 5, 2017

Hours: 11 am – 4:30 pm daily

Class of 1912 Rare Book Room, Canaday Library

#### ***"Mirroring the Self/ Exhibiting the Self" class exhibition***

March 23 – May 28, 2017

Hours: 11 am – 4:30 pm daily

Class of 1912 Rare Book Room, Canaday Library

#### ***Donors to Bryn Mawr's Collections of African Art and Artifacts***

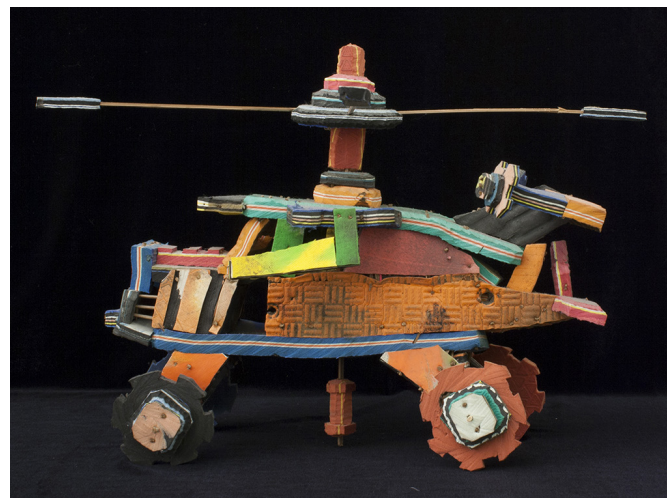
Dates to be announced, Spring semester

Curated by Maria Shellman (BMC 2017)

Eva Jane Romaine Coombe '52 Special Collections Suite  
Gallery, Second Floor, Canaday Library

### ***Friday Finds***

An occasional series of informal chats about historical and cultural objects in Bryn Mawr's Special Collections. All of the events begin at 3 pm in the Special Collections Seminar Room, on the second floor of Canaday Library, and last about an hour. The schedule for 2016-2017 is still being developed, but events will include a talk by graduate student Dan Crosby on his work on the College's 15th-century books; a panel of undergraduates talking about their summer with the newly donated children's book collection; and Maria Shellman speaking on her internship processing the Jane Martin gift. Please follow Bryn Mawr College Special Collections on Facebook and watch for announcements of individual events.



Saarenald T. S. Yaawaisan. Helicopter toy made from recycled material, late 20th century. Gift of Jane Martin



## *From the Director*

Dear Friends of the Library,

This has been a year of expeditions for library staff and collections. A group of us, including Jane Unkefer (1955), had a wonderful visit with Constance Fong (1955) this summer to view her husband, Wen Fong's, collection of Chinese art history books and associated research materials. Connie shared exemplars of Chinese scrolls and calligraphy from their collection, and we admired Connie's own skilled paintings in Western watercolor and traditional Chinese scroll styles. Christiana Dobrzynski visited with Judith Masur (1968) as part of the process of selecting materials that Judith is contributing to the College Archives from her decades of work as an activist in the LGBT and disability rights communities and as an artist. Marianne Weldon accompanied two of our Mary Cassatt prints to Japan so that they could be included in two exhibits alongside other works in the series from collections worldwide.

Back on our home campus, we have been energized by delightful discoveries, new acquisitions, and generous grants this year. We are grateful for the gift of Dr. Jane Martin (1953, MA 1958) of African art, including the particularly captivating collection of toys constructed from recycled materials, as well as her papers, which will together provide tremendous research opportunities for students, faculty, and visiting scholars. A \$260,000 NEH grant to Bryn Mawr is funding an expansion of our Seven Sisters project ([collegewomen.org](http://collegewomen.org)), and a \$40,000 NEH planning grant will enable us to think systematically about appropriate storage options for our special collections. This flow of new materials and funding sources into our Special Collections program enables us to create innovative possibilities for research in important scholarly areas and to more appropriately manage and preserve College assets with enduring value.

Enabling greater access to collections and enhanced research possibilities through digitization is the model of the Seven Sisters project, as well as our project this year to digitize the Alice Gerson diaries, which have been donated to the College by Michèle C. Cone (1951). Developing appropriate storage facilities is an essential ingredient in Bryn Mawr Libraries' success over the long term and a major focus of our NEH-funded storage planning grant and our multi-institutional digital asset management and preservation planning project. We continue to collaborate with Haverford, Penn, Swarthmore, Temple, and Villanova to plan for future investments in infrastructure and

expertise needed to manage our collections and institutional records as digital resources become an increasingly large facet of scholarly publication and overall library collections. We are also engaged in a set of Tri-College strategic planning projects driven by questions about the particular value of our liberal arts libraries in the broader context of abundant information sources. These projects include planning for the next-generation catalog and enhancing discovery so that we can connect owned and licensed materials with open-access resources and scholarship produced at our institutions. Through these projects, we'll be developing recommendations for the College about how best to address these needs by effectively stewarding Bryn Mawr's amazing collection resources and enabling world-class scholarship into the future.

Our collections' value is directly related to our ability to process materials and make them discoverable and usable in courses, research projects, and exhibitions. This all depends on funding to hire project staff and student employees to process materials, including specialized expertise such as Asian languages or cataloging skills. Another key to enabling meaningful use of the collections is cultivating strong research skills among our students. Through our information literacy program, we are integrating these skills more systematically into the student experience, from helping first-year students navigate the more complex research environment of the College libraries to preparing students for success in their senior capstone projects and graduate-level research.

The skillful, creative professionals who build collections and facilitate research for the community are what makes a phenomenal academic library. As you'll see from this issue of *Mirabile*, we have welcomed four wonderful new colleagues to our already outstanding staff. Our team has prepared a rich array of collections-based courses and exhibitions for the new year, and we are hard at work making materials ready and creating opportunities for discovery and scholarship based on the collections. We hope you'll enjoy exploring the College's new resources and programs, and that you'll be able to join us for events throughout the year.

All the best,  
Gina Siesing  
Chief Information Officer &  
Constance A. Jones Director of Libraries

## Kris Graves: *The Testament Project*

The photographer Kris Graves exhibits selections from his series *The Testament Project*, a collection of photographs, videos, and texts which represent and explore blackness in contemporary America, this Fall in the Class of 1912 Rare Book Room. Graves is a New York-based photographer, who makes portraits of subjects he knows well, his family and his friends – individuals whose reduction to a racialized label or stereotype would, for him, be unthinkable. He invites his sitters to participate in how they will be depicted, asking them to select the particular hues of light under which they will appear. These brightly colored lights saturate his portraits, often altering the photographic appearance of his subjects' skin color. Graves hopes this intervention complicates and disrupts assumptions about what blackness looks like, making room instead for individuality.

Beyond shining his signature Day-Glo light on his photographic subjects, Graves also invites their testimony. In textual accounts presented throughout the exhibition and in the accompanying catalog, as well as in his video of interviews, Graves's subjects give voice to their experiences of racialization and racism in contemporary America. In this way, the exhibition of *The Testament Project* intersects with a series of programs centered on the theme of voice, and sponsored by the Office of the Provost this year.

Giving over the space of representation to community members who have been silenced or underrepresented is a powerful responsibility that motivates much of the

programming and collecting we do in Special Collections. Insofar as the College was founded to give women access to higher education, it is especially appropriate that Bryn Mawr is among the first to host Volume 3 of *The Testament Project*, Graves's photographs of women. That his photographs are highly individualized portraits of black-identifying women allows us to address and to reflect on the College's historical exclusion of black women from its founding mission. The College intends to add one or more of the portraits in this exhibition to its permanent collection.

The exhibition was organized by Carrie Robbins, Curator/Academic Liaison for Art & Artifacts, who has taught a history of photography course on "Race and Identity" at both Bryn Mawr College and Temple University. She was inspired to invite Graves to exhibit at Bryn Mawr after seeing the first volume of *The Testament Project* and meeting the artist at the 2016 Philadelphia Art Book Fair. Graves, who is also Photographer and Studio Manager at New York's Guggenheim Museum, seemed an especially good choice for an audience of Museum Studies students interested in his insider perspective.

*Kris Graves: The Testament Project* opens September 21, 2016, with a reception for the artist beginning at 5 pm, and remains on view through December 18. As part of the opening events, Graves will present the Center for Visual Culture Colloquium lecture on the same day at 12:30 pm in Thomas 224. The exhibition and an accompanying

illustrated catalog have been made possible by generous support from the Friends of the Bryn Mawr College Library. Additional support comes from Bryn Mawr's Department of Special Collections (Library & Information Technology Services), the Center for Visual Culture, and the Museum Studies program. More than twenty photographs, subject testimonials, and a video will be on view.



Video still from *The Testament Project Volume 2*

## 360° Approach to Collections

Two courses this year will organize exhibitions from the College's Special Collections as part of the academic curriculum of the College. These courses are organized as 360° Course Clusters, an innovative curricular development at Bryn Mawr that allows students to participate in a group of two or three courses organized around a theme, connecting interdisciplinary ideas and applying their academic learning beyond the traditional classroom.

One of these 360° clusters, "The Poetics and Politics of Race," includes the course "Exhibiting Africa: Art, Artifacts and New Articulations," taught by Monique Scott. Other courses in the cluster are taught by Anne Dalke in the English Department and Jody Cohen in Education. As part of the course, students will examine the Philadelphia Museum of Art's *Creative Africa* exhibition, among other displays of African art and artifacts, in preparation for their own exhibition at Bryn Mawr. The class will take advantage of the College's growing collection of African artifacts, including the recent gift of Dr. Jane Martin. A section of the Rare Book Room is being used this year as a Collections Learning Laboratory, providing a space for students to familiarize themselves with objects, and to experiment with modes of installation and exhibition design. The final version of the students' exhibition will be on view during the first half of the spring semester and will be accompanied by student-led programs in the exhibition space.

A second 360° cluster, "Mirroring the Self / Exhibiting the Self," follows the model established three years ago by the class "Exhibiting Modern Art." Two classes will combine rigorous art historical research, theoretical exploration of display strategies, and practical execution of an exhibition and catalog. While the previous year's students organized an exhibition of modern American artworks loaned to the College by John and Joanne Payson (BMC 1975, MA 2009), this year's students will use objects in the College's Special Collections. During the Fall, students will study self-portraiture under Prof. Steven Z. Levine in the Department of History of Art. Given the global and historical range of the collection, the class will consider art objects, books, prints, and artifacts of all kinds to reveal practices of self-portraiture, self-representation, and self-fashioning. They will meet with guest subject experts and will visit museum exhibitions with Curator Carrie Robbins, who will teach the

second course in the cluster during the Spring semester. With her advice, students will select objects from the collection for the exhibition, which they will research to produce catalog

entries. The spring seminar explores theories of exhibition-making and equips students to identify curatorial approaches as they visit local museums. Students will apply what they have learned to determine their collective curatorial agenda, produce didactic materials, develop public programming, and install the exhibition on campus. The student-curated exhibition will take place in the Rare Book Room during the second half of the Spring semester. It will be accompanied by a catalog written by the students.



*Bryn Mawr students visiting the Philadelphia Museum of Art*

## Museum Studies - A New BMC Minor

In late Spring 2016, Bryn Mawr approved Museum Studies as a new academic minor led by Museum Studies Director, Dr. Monique Scott. The three-year pilot program offers students a rich and dynamic education in both museum theory and practice. Students have the opportunities to learn about the history of museums and their roles in society as well as to engage with critical, theoretical museum scholarship. Through coursework and internships, students will also gain practical, hands-on experience in Bryn Mawr's Special Collections as well as in museums in Philadelphia and beyond. This dynamic and inter-disciplinary program brings into conversation fields such as the History of Art, Anthropology, Archaeology, History, Education, Cities, Biology, and Geology. The Bryn Mawr Museum Studies program aims to empower students to become significant contributors to various professions in museums, galleries, and archives.

The Museum Studies program calls upon the College's extensive collection of art and artifacts, rare books, prints, photographs, and manuscripts for research and experiential learning for students. Through Bryn Mawr's Special Collections, students draw upon the in-house expertise of a strong group of curators and librarians working in the department. Bryn Mawr also is in close proximity to the museum-rich Philadelphia region, and students have the opportunity to work with distinguished and diverse museum professionals across the city.



## The Tale of Genji

This show marks the debut of a newly restored Japanese screen painting: thanks to grants issued by the Sumitomo Foundation in 2015 and 2016, the College has restored a significant work, an early nineteenth-century screen by one of the last great masters of Japan's oldest school of painting. The vibrant six-fold screen by Kanō Seisen'in Osanobu (1796-1846) depicts a central moment from *The Tale of Genji*. Painted in delicate detail with striking gold-leaf and brilliant pigments, Bryn Mawr's Osanobu screen provides a captivating introduction to this literary classic of Japan, depicting the moment when the "shining prince," Genji, first sees his future beloved, Lady Murasaki.

Written more than 1000 years ago by poet and lady-in-waiting Murasaki Shikibu (c. 973-1031), *Genji Monogatari* is one of the most

enthusiastically celebrated works of Japanese culture. Filled with poetic references to the transitory beauty of nature and ruminations on the fragility of human life and love, this window into the imperial court of eleventh-century Japan has continued to inspire the nation's art from classical paintings to Edo-period woodblock prints and twentieth-century manga, anime, and film. The

exhibition will include works in a range of mediums that highlight the variety of *Genji* iconography while exploring the themes that unite the epic's wandering narrative vignettes.

Mounted in celebration of the successful restoration of the remarkable screen, the exhibition, *The Tale of Genji: A Japanese Classic Told through the Collections of Bryn Mawr College*, will situate the story of the young Lady Murasaki within the epic's larger narrative. The screen was donated by Helen Burwell Chapin (Class of 1914, AB 1915), a scholar of East Asian art, whose gifts to the College in 1950 have shared with generations of students

her interest in the traditions, folklore, and cultural attitudes of Korea, Japan, and China. Other items from her collection, as well as the collections of other alumnae, will represent key moments in the epic narrative. We hope the newly restored work will inspire a new generation of scholars and Japan enthusiasts.

Co-curated by Anna Moblard Meier, a doctoral candidate in the department of History of Art, and Carrie Robbins, Curator/Academic Liaison for Arts & Artifacts, this exhibition was made possible by Bryn Mawr's Department of Special Collections (Library & Information Technology Services); the Graduate Group in Archaeology, Classics, and History of Art; and the generous support of the Friends of the Library. Special thanks go to the Sumitomo Foundation of Japan and the instrumental efforts of Collections Manager Marianne Weldon in proposing and carrying through the grant. The exhibition runs from January 25 to March 5, 2017, in the Class of 1912 Rare Book Room, Canaday Library.

## NEH Planning Grant

Special Collections has received a \$40,000 Sustaining Cultural Heritage Collections grant from the National Endowment for the Humanities to identify ways of mitigating the risks inherent in using public access buildings for collections storage. Canaday Library and Thomas Hall have long needed renovations, but these were deferred due to the more pressing demands of the main science building, new dormitory, and health center. The schedule for renovating Canaday Library has not yet been determined, although preliminary plans were completed in 2012. This delay provides us with an opportunity to evaluate fully our options for improving the collection storage spaces and to incorporate the best of the ideas into the renovation master plan.

Our first priority will be to identify options for creating storage areas with appropriate temperature, humidity and lighting controls for all of the collections, but we will also be looking for smaller, cost-effective methods for addressing the needs of those parts of the collection at greatest risk. We will consider repurposing areas of the buildings where temperature can be more easily controlled and humidification more easily introduced, reorganizing collections storage to ensure that materials needing similar storage conditions are housed together, and creating climate-controlled microchambers for the most sensitive parts of the collections. Since some of the recommendations may be for smaller changes that can be accomplished at a modest cost, we will also develop an immediate storage improvement plan that we can undertake in stages before major renovations take place.



Utagawa Kunisada. *Prince Genji Listening to Insects*. 1864. Gift of Margery Hoffman Smith (BMC 1911)

## College Women: The Next Steps

Bryn Mawr College has received a \$260,000 Humanities Collections and Reference Resources grant from the National Endowment for the Humanities, Division of Preservation and Access, to support the project *College Women: Documenting the Student Experience at the Seven Sisters Colleges*. The project will result in the digitization of a large number of student letters, diaries, scrapbooks, and photographs created by women who attended these institutions between the times they were founded in the nineteenth century and World War II. In addition to Bryn Mawr, the project participants include Barnard College, Mount Holyoke College, Smith College, Vassar College, Wellesley College, and the Schlesinger Library (Radcliffe Institute for Advanced Study, Harvard University). The project is being directed from the Bryn Mawr College Library's Special Collections Department, with Evan McGonagill (BMC 2010) as the Project Manager, and Special Collections Director Eric Pumroy as the Project Director.

The digitization project builds on an earlier planning project by the partner institutions, also supported by a grant from NEH. That project resulted in an online site for searching and viewing student writings, [www.collegewomen.org](http://www.collegewomen.org). The site is currently in a pilot phase with about 300 documents. The new project will expand the content by thousands of documents, making it a rich and essential site for new research and teaching in women's history. By the time the project is completed in late 2017, the database will provide



*Bryn Mawr students in a classroom, c. 1940*

access to approximately 30,000 pages of documents.

The “Seven Sisters” colleges were regarded as the equivalent of the Ivy League before most of those universities admitted women in the second half of the twentieth century. In addition to being the country's leading educational institutions for women, the colleges created personal and intellectual networks of women that were critical in bringing about social, economic, political, and cultural change in the country.

The participating institutions possess extensive holdings of young women's personal writings, an unparalleled and only partially tapped resource for the study of U.S. women's and gender history. As they are digitized and made accessible through [collegewomen.org](http://collegewomen.org), these documents will illuminate the lives of ambitious young women during a critical half-century for the evolution of women's roles in American society – roles that often extended far beyond the walls of their elite educational institutions. At present, effective use of the collections by potential researchers is impeded by their dispersal across seven geographically distant campuses and by the difficulty of locating comparable sets of writings across collections. The research value of these sources will be greatly increased by the ability to consider a wide range of student materials in conversation with each other, as part of a larger phenomenon in the history of women in America, rather than as isolated fragments that document only the history of individual colleges.

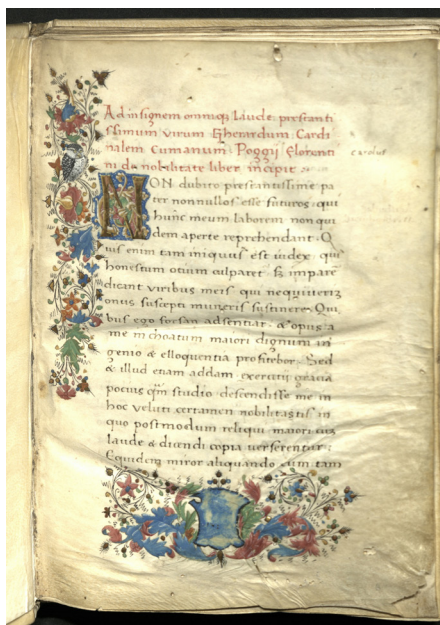


*Bryn Mawr students in a dorm room, having tea, c. 1910*



## Bibliotheca Philadelphiensis

The Bryn Mawr College Library will be digitizing fifty of its medieval and Renaissance manuscripts over the next two years as part of a major project to create an online collection of all of the early manuscripts in the Philadelphia region. The project, *Bibliotheca Philadelphiensis*, has been funded by a grant from the Digitizing Hidden Special Collections and Archives Initiative of the Council on Library and Information Resources (CLIR), generously supported by the Andrew W. Mellon Foundation. Lehigh University, the Free Library of Philadelphia, and the University of Pennsylvania Libraries are the leads in a partnership that involves fifteen institutions, all part of the Philadelphia Area Consortium of Special Collections Libraries.



Poggio Bracciolini. *De nobilitate*, etc. MS48. 15th century. Bequest of Phyllis Goodhart Gordan

Bryn Mawr is the second largest contributor of manuscripts to the project, with fifty medieval manuscript volumes totaling about 15,000 pages. The College's manuscripts date from the eleventh century to the early sixteenth century, and include both volumes that are heavily textual and volumes that were produced for devotional purposes with extensive illuminations, principally books of hours and psalters. The largest number of text manuscripts come from the New York collector Howard Lehman Goodhart and his daughter, Renaissance scholar Phyllis Goodhart Gordan (BMC 1935), who built their collections in the 1930s and 1940s. The text volumes have been used frequently in Classics courses, and have been the subject of regular inquiries over the years from scholars in Europe working on related manuscripts. The devotional works are used several times a year in medieval history and history of art classes at Bryn Mawr, and were featured in a student-curated exhibition in 2008.

## An Eakins – But Which Eakins?

Among the many gifts Seymour Adelman gave the College is a portrait of himself as a young man, by his friend, Susan Macdowell Eakins, wife of the artist Thomas Eakins, and herself an accomplished and prolific painter and photographer. Over the years many people have noticed the uneven texture of the painting, *The Bibliophile*, and wondered if there was another painting under (and at right angles to) the portrait, perhaps even a work by Thomas. Last year we moved beyond rumor and speculation, and sent the portrait to the



Susan Macdowell Eakins. *The Bibliophile*, 1932

Winterthur/University of Delaware program in art conservation, where graduate student Gerrit Albertson undertook an extensive examination of the work. He

involved scientists at the National Gallery of Art, which has equipment that permits a wide range of imaging to examine artworks noninvasively. They used hyperspectral reflectance spectroscopy in the reflective near-infrared range to create more than 500 images of the painting. These images show something of the underlying painting – an unfinished half-length portrait of a man. Meanwhile, pigment analysis revealed the use of different white pigments in the lower painting and in Adelman's portrait – and the pigment in the underlying work is one known to have been used by Thomas Eakins, and not by Susan. This suggests that Susan did in fact use a long-abandoned painting, hardly more than a sketch, more than 15 years after Thomas' death, to paint Adelman's portrait, and lets us replace institutional memory with evidence.



Underlying painting revealed. Courtesy of John Delaney and Kate Dooley, National Gallery of Art

## *The Ellery Yale Wood Collection*

What do you do when 634 stuffed-full boxes of books for children and young adults are delivered to your door? When the bequest of alumna Ellery Yale Wood (1952) came to Special Collections this summer, we unleashed eight Bryn Mawr undergrads to unpack, clean, air out, sort, shelve, and inventory more than 10,000 volumes.



*Ellery Yale Wood*

Wood, a long-time resident of Wisbech, England, began by collecting the books that a girl in nineteenth-century England would have read, from her earliest picture books and ABCs through first readers, chapter books, and then the novels she embraced as a young adult. As any book collector might predict, though, Wood's interests expanded, and the collection grew to include numerous eighteenth-century books and thousands of volumes published after 1900. The collection is especially strong in books written for young women readers, in folk tales and fairy tales, and in the young adult fantasy books of the late twentieth century, including sought-after first editions of the Harry Potter series.

Faculty advisers have been working with Library staff since the gift was first proposed. The collection will support classes and student projects on a wide range of topics, such as the development of fantasy literature, changing expectations for young women in society, the interaction of the women's rights movement and young women's literature, and the rediscovery of once-prominent women writers who have now been largely forgotten, like Maria Edgeworth, Mrs. Molesworth, Charlotte Yonge, Edith Nesbit, Noel Streatfield, and Eleanor Farjeon.

Students and staff have also been writing about their encounters with books that are new to them. We have mused on serial publications for girls, amusing educational books, illustrated books for younger children, forgotten but prolific authors, and old books that startle and puzzle modern readers. Please follow us on the Special Collections blog (<http://specialcollections.blogs.brynmawr.edu/>), on tumblr (<http://brynmawrspeccoll.tumblr.com/>), and on Facebook.

An exhibition on the books, *To Increase Your Delight*, will open September 16, 2016, in the Eva Jane Romaine Coombe '52 Special Collections Suite Gallery, second floor of Canaday Library. The show is organized by Curator of Rare Books & Manuscripts Marianne Hansen, with contributions by student employees, and by Rayna Andrews (BMC 2011), project coordinator, and is supported by the Friends of the Library.

## *Mary Cassatt in Japan*

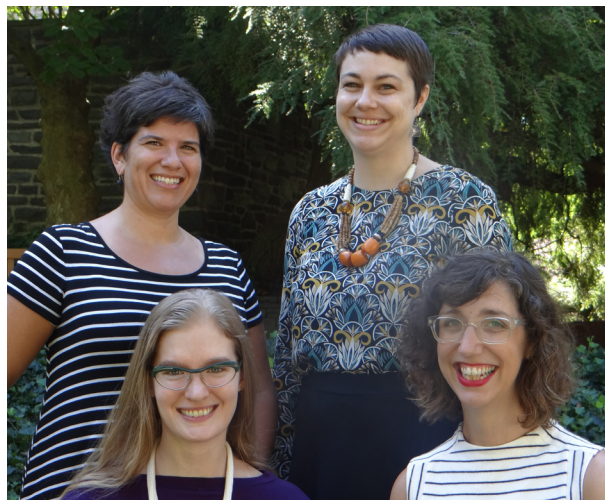
Two of Bryn Mawr College's prized Mary Cassatt prints have been on view in Yokohama, Japan. The artist's retrospective at the Yokohama Museum of Art (June 25 - September 11, 2016) included 80 works, many of them loaned by museums all over the world. The exhibition opens at a second venue, The National Museum of Modern Art, Kyoto, in late September. Bryn Mawr's works are *Afternoon Tea Party* and *Woman Bathing*. Both belong to a series of ten color prints exploring the domestic activities and roles of women. Cassatt translated her admiration of Japanese *ukiyo-e* prints into this series, all ten of which are included in the current retrospective, borrowed from multiple institutions. Collections Manager Marianne Weldon couriered the prints to Japan, ensuring their safe arrival and installation.



*Marianne Weldon (2nd from right) and other art couriers for loaned works awaiting Japanese customs agents*



## Welcome to Our New Staff



*Clockwise, from upper left, Laura, Alicia, Carrie, and Christiana*

Laura Surtees received a PhD in Classical Archaeology from Bryn Mawr College and taught at the University of Pennsylvania and Franklin & Marshall College before returning as the Research and Instruction Librarian and Coordinator of Carpenter Library. Her academic research focuses on the socio-political impact of urbanism and city planning in Hellenistic Greece. She coordinates the day-to-day organization of Carpenter library and assists students and faculty in the fields of Archaeology, Classics, Cities, and History of Art.

Alicia Peaker (PhD, Northeastern University) comes to us from Middlebury College where she just completed a Mellon CLIR/DLF Postdoctoral Fellowship and helped establish the Digital Liberal Arts initiative. As Bryn Mawr's Digital Scholarship Specialist, she will coordinate collaborative support around digital scholarship training, research, and projects. She is available for consultations in any area of digital scholarship. Her current research interests include building digital models of the natural worlds of novels.

In January, Carrie Robbins was appointed Curator/Academic Liaison for Art & Artifacts. Carrie is an alumna of Bryn Mawr College's MA and PhD programs in the History of Art. She has been teaching in the History of Art department for the past two years and will continue to lead annual exhibition seminars as part of the core curriculum for the new Museum Studies minor. She has presented her research on intersections of trompe l'oeil illusionism and the history of photography at various symposia and has taught classes on art ranging from the seventeenth century to the present. This year she is teaming up with her former dissertation advisor, Steven Z. Levine, to teach the 360° course cluster, "Mirroring / Exhibiting the Self," which will result in a student-curated exhibition.

## Recent Gifts to the College

### *Alice Gerson's Diaries, 1900-1906*

Michèle C. Cone (BMC 1951) has given the College three volumes of diaries from the beginning of the twentieth century. Her grandmother, Alice Gerson, began keeping a diary when she was 16 and living in Paris. Gerson's parents were Jewish merchants specializing in clothing accessories, although by the time she began recording her life her father had died and her mother was running the business. Gerson wrote extensively and consistently for more than two years, and then intermittently, although just as eloquently, until she was 21 and pledged to marry Jean Goldschmidt. The diaries, written in French, provide a moving portrait of a young woman coming of age in Paris at the turn of the century, and struggling to balance her ambitions to be a writer with her family's demands to make a good marriage. We have digitized the diaries and later this year they will be accessible through Bryn Mawr's digital library. Michèle has also agreed to write an introduction to the diaries that will accompany the digital edition.



*Alice Gerson as a young bride*

Christiana Dobrzynski joined Library & Information Technology Services as the College Archivist in March. She holds a BA and MA from the University of Delaware and an MS(LIS) from Drexel University. Christiana currently serves on the Philadelphia Area Consortium of Special Collections Libraries' Board of Directors, the Delaware Valley Archivists Group's Planning Committee, and the Society of American Archivists' Standards Committee and Museum Archives Section leadership. She is especially passionate about grassroots community building and leveraging resources across the allied professions of libraries, archives, museums, and galleries, with an emphasis on collaborative and consortial partnerships.



## *Matilda Auchincloss Brownell Paintings*

Among the recent gifts to Special Collections are portraits of alumnae Margaret Ayer Barnes (1907) and Grace Brownell Daniels (1907). Painted in the year of their graduation by Grace's sister, Matilda Auchincloss Brownell, the two canvases exhibit the influence of Mary Cassatt, with whom the artist studied in Paris. Brownell also studied with two other artists represented in our collections, William Merritt Chase and Frederick William MacMonnies. One of her paintings, a Paris cityscape from 1902, currently hangs in the Metropolitan Museum of Art in New York.

Margaret Ayer and Grace Brownell were good friends while at Bryn Mawr. Starting in 1920, Barnes served for three years as the College's alumnae director, during which time she helped to organize the Summer School for Women Workers in Industry. She was a novelist, playwright, and short story writer who found success with her dramatization of Edith Wharton's novel *Age of Innocence*, and with her own Broadway plays, *Jenny* and *Dishonored Lady*. Her best-known work was *Years of Grace*, which featured Bryn Mawr; the novel won the Pulitzer Prize in 1930. Barnes' papers are housed in Special Collections.

Grace Brownell Daniels was President of her local Women's Club in Forest Hills, NY, where she helped to establish a community center. She was singled out by New York City Mayor Fiorello LaGuardia for her committee work on the city's public schools. Her friendship and correspondence with Franklin D. Roosevelt's Secretary of Labor, Frances Perkins, has been cited in historical scholarship on Perkins.

Daniels' grandson, John Daniels, donated the paintings to the College after living with both portraits for decades. We are grateful for the gifts, which promise wonderful research opportunities on both artist and subjects for future students.



*Portrait of Grace Brownell [Daniels] by Matilda Brownell*



*Portrait of Margaret Ayer [Barnes] by Matilda Brownell*

## *Marie Litzinger Letters and Photographs, 1916-1923*

Marie Litzinger was a 1920 graduate of Bryn Mawr who went on to a PhD in mathematics at the University of Chicago and a distinguished career as Chair of the Mathematics Department at Mount Holyoke College. Her niece, Katherine M Huger (BMC 1963), has donated a collection of her letters and photographs to the College: approximately 150 of Litzinger's letters home during her years



*Marie Litzinger on the steps of Radnor*

as a student at Bryn Mawr from 1916 to 1920, and then from Europe where she spent time on a Bryn Mawr fellowship. Her letters will be digitized in the coming months and added to the *College Women* digital collection.

## *Jane Martin's Gift of African Art and Artifacts*

Bryn Mawr's already excellent collection of African art and artifacts is the result of generous gifts from alumnae – in particular Margaret Feurer Plass (1917), and Mace and Helen Katz Neufeld (1953). This spring, another alumna, Jane Martin (1953, MA 1958), further enlarged and improved the collection. Martin began collecting African art and artifacts while pursuing her PhD in African History at Boston University. Her dissertation research on the Glebo people of Eastern Liberia took her to West Africa, and her collections reflect this interest, among others. She continued collecting while living in various parts of West Africa throughout the 1980s, teaching at the University of Liberia and the University of Calabar in Nigeria, as well as serving as director of the U.S. Educational and Cultural Foundation in Liberia, a Fulbright Commission.

Each of the 130 objects that has come to the College was hand-selected by Martin, including nearly twenty excellent helmet masks and more than 30 toys made by Monrovia itinerant artist Saarenald T. S. Yaawaisan from recycled materials, such as rubber flip-flop sandals or plastic bottles. Martin's attempt to befriend the artist is recorded in her account of his life and work published in the periodical *Footsteps*, 2001. The hand-written draft of this piece and the photograph of the artist that Martin took are among the papers that have also come to the College. The archives date mostly from the 1960s through the 1980s and provide rich contextual documentation of both the collected objects and Jane Martin's own significant scholarship. The archives consist of eight record cartons of personal and professional correspondence, numerous research files and notes, catalog cards of the works of art and objects Martin collected, photographs from her many travels to Liberia and West Africa, and audio recordings of interviews and women's storytelling experiences in West Africa.

This joint gift to Art & Artifacts and the Archives is an

especially exciting opportunity for collaboration between our new curator, Carrie Robbins, and our new College Archivist, Christiana Dobrzynski, taking advantage of the ways in which research into either the art or the archive will be exponentially enriched by the availability of the other. This summer's Friends of the Library intern, Maria Shellman (2017), has processed, photographed, and cataloged all of the artwork and artifacts. Her research included close examination of numerous photographs in the accompanying archives. Maria's work will continue

into the Fall, as the new materials and records support Monique Scott's class "Exhibiting Africa" and the students' exhibition in January. Maria will curate her own complementary exhibition, to be shown in the Coombe Suite Gallery. Some objects from Martin's collection will already be on view this Fall in the Collections Learning Laboratory portion of the Rare Book Room, where they will be readily

available to student research and exhibition planning. The accompanying papers now in the College Archives are being processed and will be open to researchers this Fall.



*Surrounded by some of Jane Martin's gifts to the Art & Artifacts Collection, Friends of the Library intern Maria Shellman processes the donor's photographs as they enter the College Archives*

## FRIENDS OF THE LIBRARY

AT BRYN MAWR COLLEGE

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To join the Friends of the Library or renew your membership, please visit our website:

<http://www.brynmaur.edu/library/fol.html>.

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